

Marie Po. Eli

to his pupil Miss Mary Anne Charles.

12

Operatic Airs

for

Harp Solo.

Il Trovatore.

En Tivvinder

8. AH! FORS' È LUI

9. DI PROVENZA IL MAR

10. LIBIAMO. (*Brindisi*)

I Lombardi

II. ERNANI INVOLAMI

Rigoletto

12 VA PENSIERO. (*Chœur*)

Admire

Transcribed

BY

CHARLES ROBERT HUR.

Ent. Sta. Hall

Op. 119.

Price 2 Shells

EDWIN ASHDOWN
(Limited)

NEW YORK. LONDON. TORONTO.

BOB D. LITTERELL

HARP.

"GEMS OF VERDI"

BY

CHARLES OBERTHÜR.

Nº 6. "LA DONNA È MOBILE" (RIGOLETTO)

OP. 149.

ANDANTE
SOSTENUTO.

mf *fz* (c)

fz (G) *dolce espress.*

fz *velocissimo.* *fz*

dolce. *fz*

(W & C: Nº 8979)

ALLEGRETTO.

p *ma marcato.*

cresc. *f* *p*

The musical score is written for Harp and consists of six systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The tempo is marked 'ALLEGRETTO.' The first system begins with a piano (*p*) dynamic and a 'ma marcato' instruction. The music features a variety of articulations, including accents (>), staccato marks (x), and slurs. The second system continues the melodic and harmonic development. The third system introduces a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The fourth system features a piano (*p*) dynamic and a triplet of eighth notes. The fifth system continues with piano (*p*) dynamics and triplet figures. The sixth system concludes the piece with piano (*p*) dynamics and triplet figures.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in five systems, each consisting of two staves (treble and bass clef). The key signature is B-flat major (two flats). The first system begins with a treble clef and a key signature change to B-flat major. The melody in the treble staff is characterized by rapid, slurred sixteenth-note passages, while the bass staff provides a steady accompaniment of eighth notes. The second system continues this pattern, with the treble staff featuring more complex slurs and the bass staff showing some chordal textures. The third system introduces a key signature change to C major (no flats) in the treble staff, while the bass staff remains in B-flat major. The fourth system returns to B-flat major in both staves. The fifth system concludes the page with a final cadence in B-flat major, featuring a triplet of sixteenth notes in the treble staff and a triplet of eighth notes in the bass staff. The handwriting is elegant and typical of 19th-century musical notation.

ben marcato.

fz>

ova.

This image shows a page from a musical score, likely for a piano or a small orchestra. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a variety of notes, including eighth and sixteenth notes, and rests. There are dynamic markings such as *cresc.* (crescendo) and *fx>* (fortissimo) on the bottom staff. The notation includes slurs, ties, and a large fermata over a section of the bottom staff. The paper is aged and yellowed, with some visible wear and tear.

A handwritten musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, one for the Treble Clef (upper staff) and one for the Bass Clef (lower staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is written in a cursive, handwritten style. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The melody is written in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line and repeat dots.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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c Marche favorite du Sultan..... 2 6
d Twelve favourite airs..... 3 0

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1. The rising of the sun..... 2 6
2. Of noble race was Shenkin..... 2 6
3. Ap Shenkin..... 2 6
4. Poor Mary Anne..... 2 6
5. Love's fascination..... 2 6
6. Sweet Richard..... 2 6
b Aptommas's polka..... 3 0

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5. March & Pas redoublé (Saffo)..... 2 6
6. Voga, voga, & Sogno talor (Parisina)..... 2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... 2 6
8. Ah! tu sei (Parisina)..... 2 6
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5. Adolphe. German air..... 2 6
6. German Waltzes..... 2 6
7. Ye banks and braes o' bonny Doon..... 2 6
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9. Stanco di pascolar. Venetian air..... 2 6
10. Di piacer (La gazza ladra)..... 2 6

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b There is no home like my own. Variations..... 2 6

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7. My harp now lies broken (Maid of Judah)..... Kücken 3 0
8. My heart's on the Rhine..... Speyer 3 0
9. From the Alp the horn resounding..... Proch 2 6
10. With sword at rest (The standard bearer) Lindpaintner 2 0
11. When the swallows fly towards home (Agathe)..... Abt 2 0
12. Oh! wert thou mine for ever..... Kücken 2 0
c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:
1. Ye flow'ers that to me she gave..... 1 6
2. Praise of tears..... 1 6
3. Norman's Gesang..... 1 6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
1. Streamlet cease..... Curschmann 2 0
2. Forth I roam..... Kalliwoda 2 0
3. If o'er the boundless sky..... Molique 2 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
1. Bâle..... 3 6
2. Zurich..... 3 6
3. St. Gallis..... 3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:
1. Grace..... C. Mayer 2 6
2. La fontaine..... C. Mayer 3 0
3. Si oiseau j'étais..... A. Henselt 2 0
c Op. 106. Three characteristic melodies:
1. Wenn ich ein Vöglein wär..... 3 0
2. Lisle laute, lisle linde..... 3 0
3. Virgo Maria (O Sanctissima)..... 3 0
c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
1. Repose..... 2 0
2. Sorrow and relief..... 2 6
3. Cradle song..... 2 6
a Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs)..... 6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... 2 6
b Op. 121. Trois morceaux caractéristiques:
1. La gitana..... 3 0
2. Mélodie mazurque..... 3 0
3. La gazelle..... 3 0
b Op. 127. Sacred melodies:
1. Martin Luther's hymn..... 2 6
2. Old hundredth psalm..... 2 6
3. Before Jehovah's awful throne..... 2 6
4. Airs from "The creation" (Haydn)..... 4 0
5. Vital spark of heavenly flame..... 2 6
6. Agnus Dei (Mozart)..... 2 6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
1. Nobles seigneurs. Cavatine du page..... 2 0
2. A ce mot tout s'anime. Air de Marguerite..... 2 0

OBERTHÜR, CHARLES—continued.

- b Op. 129. "ÆOLIAN CHORDS." Three melodies:
1. Gems of the crimson-coloured even.....
2. She was a creature strange as fair.....
3. 'Tis sweet when in the glowing west.....

- b Op. 132. Nereides. Sketch.....
b Op. 142. L'invitation del gondoliere. Sketch.....
b Op. 144. Il trovatore. Fantasia on Verdi's opera.....
b Op. 146. La traviata. Souvenir de l'opéra de Verdi.....

- b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each
1. Ah! che la morte..... Trovatore
2. Il balen del suo sorriso..... Trovatore
3. Saffo..... Trovatore
4. Saffo..... Trovatore
5. Lombardi..... Trovatore
6. Rigoletto..... Traviata
7. Rigoletto..... Traviata
8. Traviata..... Traviata

- b Op. 159. The.....
b Op. 166. The.....
b Op. 167. Santa Lucia.....
b Op. 170. Un ballo in masche.....

- b Songs without words:
1. Dans ces instants où le cœur pense.....
2. Ich denke jein, wenn durch den Hain der Nacht.....
3. Eilende Wolken, Segler der Lüfte.....
4. Emelina.....
5. Selige Tage.....
6. Nachgefühl.....
7. Adieu, charmant pays de France.....
8. For I, methinks, till I grow old.....
9. L'air est doux, le ciel est beau.....
10. Ange aux yeux bleus.....
11. We rove among the roses.....
12. Au bord du Rhin.....
13. Au bord de la Lahn.....
14. Au bord de la Nahe.....
15. Au bord du Neckar.....
16. Auf leichtem Zweig.....
17. Ah! I be not sad.....
18. Remind me not.....

- b "VOYAGE LYRIQUE." Twenty-four National Airs..... each
1. Norway.....
2. Sweden.....
3. Denmark.....
4. Russia (God save the Emperor).....
5. Prussia.....
6. Poland.....
7. Saxony.....
8. Bavaria.....
9. Austria (Haydn's hymn).....
10. Hungary.....
11. Sardinia.....
13. Romagna.....
14. Naples.....
15. Spain.....
16. Portugal.....
17. Switzerland.....
18. France (La Marseillaise).....
19. France (Les Girondins).....
20. Belgium.....
21. Holland.....
22. England (Rule Britannia).....
23. America (Hail Columbia).....
24. England (God save [Queen]).....

STELL, W. H.

- b My lodging is on the cold ground (variations).....

STREATHER, WILLIAM.

- b Deh vieni alla finestra. Serenade from Don Juan.....
a Home, sweet home, of Thalberg, transcribed.....

TAYLOR, GERHARD.

- a Com'è gentil (Don Pasquale). Transcription.....
a Fantasia on Irish melodies (The harp that once, Believe me all, and Meeting of the waters).....
a Two favourite Irish melodies (Coolin and The minstrel boy Variations).....
a Rigoletto. Fantasia on Verdi's opera.....

THOMAS, JOHN.

- b WELSH MELODIES. Transcribed:
1. The ash grove.....
2. The bells of Aberdovey.....
3. Sweet melody, sweet Richard.....
4. The rising of the sun.....
5. The march of the men of Harlech.....
6. Riding over the mountain (original melody by J. Thomas).....
7. The plain of Rhuddlan.....
8. Love's fascination.....
9. The rising of the lark.....
10. The camp (Of noble race was Shenkin).....
11. Megan's daughter.....
12. The minstrel's adieu to his native land (original melody by J. Thomas).....
13. Watching the wheat.....
14. New year's eve.....
15. David of the white rock, or The dying bard to his harp.....
16. Over the stone.....
17. The miller's daughter.....
18. Come to battle.....
19. All through the night.....
20. The blackbird.....
21. The dawn of day.....
22. Britain's lament.....
23. Black Sir Harry.....
24. The departure of the king.....
b La source. Caprice of J. Blumenthal, transcribed.....
b The harmonious blacksmith, of Händel, transcribed.....

WRIGHT, T. H.

- b Caledonian Fantasia, introducing favourite Scotch melodies.....
b Com'è gentil (Don Pasquale). Fantasia.....
b Deh calma oh ciel (Otello). Transcription.....
b Fra poco a me ricovero (Lucia). Arranged.....